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We extend a most cordial invitation to you to become a member of our group. For your convenience we have included a membership form below. If you would like further information, please call Mrs. Charles H. Beale, President of Aid to Speech Therapy, at the college, KE 6-7255 or 262-2010.

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Sir Evelyn Oakleigh	HARLAN BAKER	
Mrs. Wadsworth T. Harcourt	JANE MELINDA MAUTNER	
Reporter	ALVIN KUPPERMAN	
Photographer	KENNETH LEE	
Bishop	STEPHEN BLUESTEIN	
Ching	DICK LEONARD	
Ling	HARVEY NEIL ALTER	
Reno Sweeney	DIANE (VEGA) VAGRAMIAN	
Billy Crocker	ANDRES AYBAR, JR.	
Purser	BARRY L. BAILEY	
Bonnie	JUDY JOHNSON	
Moon	STEVEN ROSENTHAL	
Captain	STUART DILLON	
Steward	LIONEL C. ADAMS	
Mrs. Wentworth	MARCIA R. RAVER	
The Drunk	MARK HALL AMITIN	
Angels	Virtue	STEFANIE R. ENDLER
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It has been our attempt in the present revival of ANYTHING GOES to duplicate the jubilant spirit of the original production (November 21, 1934) when the American people, under a new political administration, released an exciting vitality in their struggle to overcome the turmoil of the Depression.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Reno Sweeney — Diane Gelman; Billy Crocker — William Michael Maher; Hope Harcourt — Debra Douden; Moon — Dick Leonard; Bonnie — Cornelia M. Spelman; Sir Evelyn Oakleigh — Stuart Dillon; Dance Ensemble — Doug Arbetman, Kenneth Lee, Camille Lise Poisson, Juliet Wybrants.

SYNOPSIS OF SCENES

The entire action of the play takes place aboard the S. S. American during the mid-thirties.

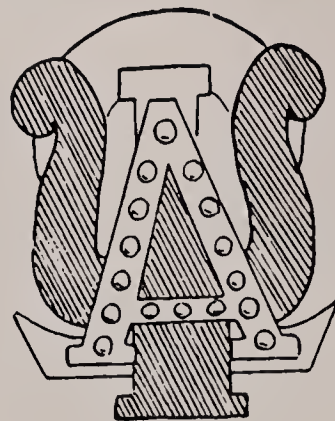
ACT ONE

- Prologue: Boarding the S. S. American, Bound for England.
Scene 1: The Afterdeck of the Ship. Just Before Sailing.
Scene 2: Another Part of the Deck. Just After Sailing.
Scene 3: The Main Deck. That Night.
Scene 4: Moon's Cabin. Morning.
Scene 5: The Main Deck. Same Morning.
Scene 6: Another Part of the Deck. Immediately Following.
Scene 7: Sir Evelyn's Cabin. Mid-Afternoon.
Scene 8: Another Part of the Deck. That Evening.
Scene 9: The Main Deck. The Next Morning.

ACT TWO

- Scene 1: The Ship's Lounge. That Evening.
Scene 1a: And On To Another Part of the Deck.
Scene 2: The Brig. Five Days Later.
Scene 3: Another Part of the Deck. That Day.
Scene 4: The Afterdeck. Later That Day.
-

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MUSICAL NUMBERS

Prologue: Bon Voyage Entire Company

ACT ONE

You're The Top Reno and Billy
Bon Voyage Passengers and Crew
Lady Fair Sailors
It's Delovely Billy, Hope, and Passengers
Heaven Hop Bonnie, Angels, and Passengers
Friendship Reno, Billy, and Moon
I Get A Kick Out of You Reno
Anything Goes Reno, Angels, Passengers, and Crew

ACT TWO

Public Enemy Number One Passengers and Crew
Let's Step Out Bonnie, Angels, Passengers, and Crew
Let's Misbehave Reno and Sir Evelyn
Blow, Gabriel, Blow Reno, Angels, Passengers, and Crew
All Through the Night Billy and Hope
Be Like the Bluebird Moon
Take Me Back To Manhattan Reno and Angels
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THE LEGACY OF COLE PORTER

By Lawrence W. Fineberg

Today the musical theatre is concerned with serious themes. The books for musicals are written with integration in mind — everything must mesh into the overall whole. When this formula works, as in "West Side Story" or "Cabaret," the results can be exciting and thrilling theatre, both dramatically and musically. Too often though, the songs must be so closely integrated into the story that they never stand alone. They work well in their narrow context, but in most cases cannot be sung beyond the confines of the show. And ultimately, the test of a fine score is its popularity and subsequent longevity. "Anything Goes" is a perennial favorite because of its score. The original plot dealt with the effects of a shipwreck on the characters, but when a real maritime disaster occurred just as the show was about to go into rehearsal, revisions became necessary. Howard Lindsay and Russell Crouse, the new librettists, shrewdly centered their plot around Cole Porter's songs, making the music the important thing in "Anything Goes." At least ten of the original numbers remain favorites today. The music in part accounts for this, but the lyrics too remain snappy and pertinent, and have dated far less than one might expect since they were written over thirty years ago. When Porter was alive his detractors said that he was a self-indulgent writer sacrificing character and plot for his next "bon mot," or witty turn of phrase. Certainly his lyrics do not lack wit, but they also contain a rather remarkable mixture of distinctiveness of mood, character, and situation. Take the song "I Get A Kick Out of You." It is a love song sung by Reno Sweeney, the heroine. It would have been simple for a man of Porter's abilities to write simply that — a love song. But instead, the lyrics reveal a great deal about Reno, and we see that this exuberant and boisterous woman has another side — a rather wistful and melancholy one. As such, it makes her love more real for us, and makes her more interesting as a person. The lyrics give her dimension. In "Take Me Back To Manhattan," we have a song in praise of New York City. Now thousands of songs have been written about that. Perhaps this one survives because Porter's love for Manhattan is not entirely oblivious to its shortcomings "that dear old dirty town."

And so it goes. In all his songs you find more than the requisite doling out of rhymes. Everywhere there are evidences of concentrated thought and effort that will not settle for the first thing that comes to mind. This special kind of magic is Cole Porter's legacy to the musical theatre. It has brought excitement and happiness to theatregoers everywhere, and will continue to do so for a very long time to come.



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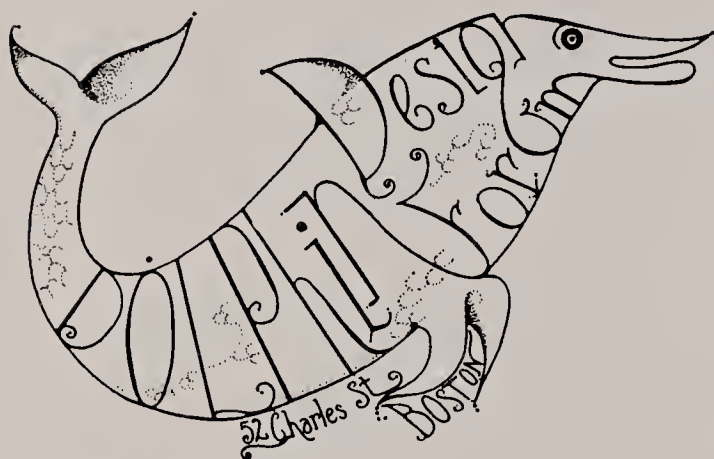
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theatre pre-view

Emerson rehearsal radiates talent

by Stephen Mindich

On Saturday afternoon, I was escorted into the small Emerson College theatre where the cast of the 1934 Cole Porter hit "Anything Goes" was set for the second rehearsal run-through of the day. As I took my place on a raised platform, dead center, not two feet from where the Wheelock Theatre stage would end when the company moved to the Riverway, the stage manager gave the house to half, and house out cues; and the rehearsal orchestra (a single piano) struck up the prologue "Bon Voyage."

No scenery, no costumes, no make-up, no accoutrements were provided to create the illusion or to hide behind. The only thing the 53-member cast had to show were their own talents and enthusiasm, and that they did.

The entire action of the musical takes place aboard the luxury liner S.S. American during a cruise to Europe in the mid-thirties. The plot, which deals with love on the high seas is typical and trivial, but provides an abundant assortment of curious characters. Among these are Hope Harcourt and Billy Crocker, tried and true male and female ingenues, Reno Sweeney, a sexy evangelist turned night club performer, Moon, a gentle gangster with a disappointing rating as Public Enemy No. 13 and his moll Bonnie, as well as a stereotyped stuffed shirt Englishman, Sir Evelyn Oakleigh. But it's not the book that makes "Anything Goes" a great musical; it's the fabulous Cole Porter score containing nine top tunes, including "It's Delovely," "Friendship," "I Get A Kick Out of You," "Let's Misbehave," "Blow, Gabriel, Blow,"



ANYTHING GOES. Music and Lyrics by Cole Porter. Book by Guy Bolton, P.G. Wodehouse, Howard Lindsay & Russell Crouse. Emerson College Theatre Production. Staged & Directed by Leonidas A. Nickole. Music Direction by Robert Pettitt. Choreography by Albert Pessio. Scenery Designed by Harry W. Morgan. Lighting Designed by Robert W. Scheeler. Costumes Designed by Barbara B. Matheson. Produced by Lawrence W. Fineberg. At Wheelock Theatre May 18-20, 8:30.

CAST INCLUDES:

Hope Harcourt Adrienne Reiss
Sir Evelyn Oakleigh Harlan Baker
Reno Sweeney Diane (Vega) Vagramian
Billy Crocker Andres Aybar Jr.

and of course, the title song. And a group of talented performers expertly directed and choreographed with great '30's flair by Leonidas A. Nickole and Albert Pessio respectively makes the Emerson production equally outstanding.

When I entered the rehearsal performance I was expecting to make allowances for the unfinished state of production. When I left, I mused that if half the "finished" productions I've seen this year were in as good a shape as this rehearsal, I wouldn't have had to spend so much of my time pondering why they weren't.

Comparison between this show and the season's Broadway musicals was inevitable; the results should (but never would) make David Merrick hang his head in shame. The entire company of "Anything Goes" led by the exceptional abilities of Adrienne Reiss as Hope, Diane Vagramian as Reno, Stephen Rosenthal as Moon and Judy Johnson (already a favorite from "The Inquest") as Bonnie, perform on a professional level. The dancers really dance and the singers really sing—something that isn't often true in a college musical. From a soft solo love song to a rousing production number "Anything Goes" goes pro.

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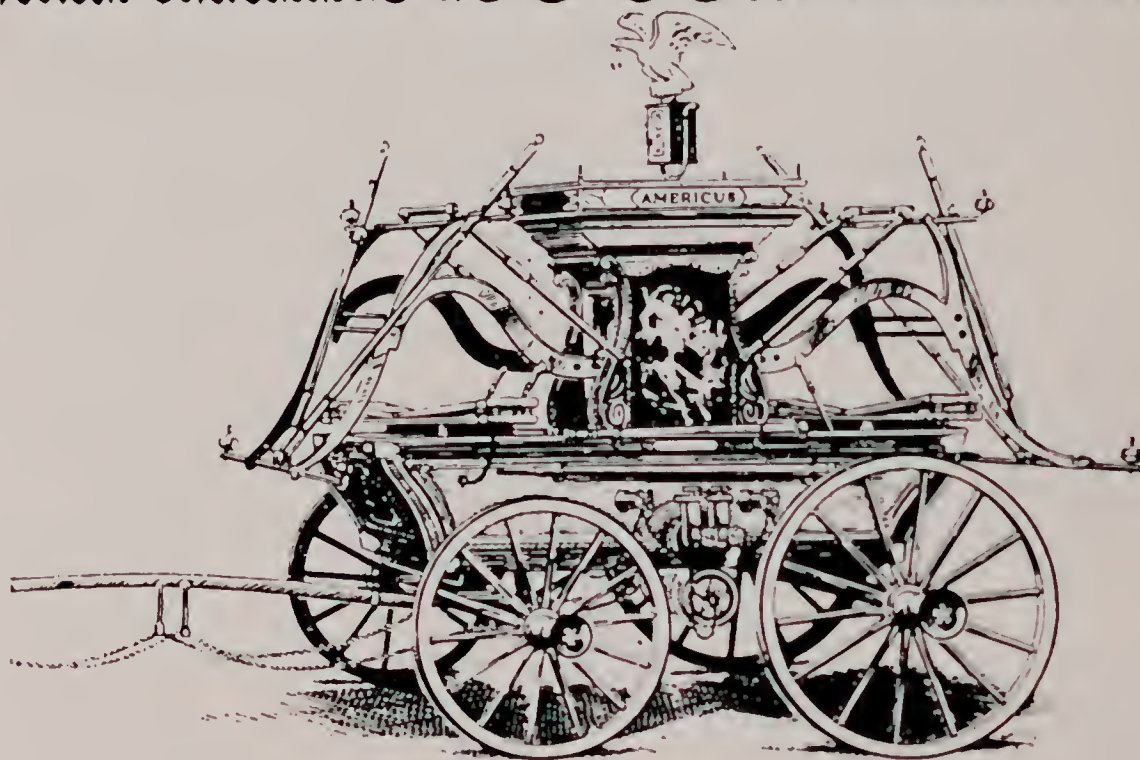
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